rA/Upture: xenofuturities specters anachrony

Middle-eastern European states face, as well as countless democratic systems all over the world, the problem of right wing rhetoricians who try to secure and hold on to over-identified ideologies.
Nationalist ideology has occupied and co-opted our national and historical myths, therefore we must take them back so as to rebuilt progressive forms of thinking origin and belonging. By shooting up this raptured national identities into space we can loosen the temporality of the nation, allowing us to reimagine history, tearing space time apart, opening psychogeographical landscapes to otherworldly encounters – from here on out, the fictive past and an even more speculative future shall help us reappropriating the task of constructing narratives of identity.

For this, we have elaborated the term *dis_rapture*, which resonates with the title of our symposium. This notion shall be investigated in relation to the terms that embody our subtitle: xenofuturities, specters and anachrony.

Dis_rapture is defined as the disruptive act which ruptures predominant ideologies of rapture. By uncovering and splitting the inherent duality of rapture, and by decoupling it from its ideological stagnation we shall unravel its potential for becoming and foster the exponential growth of different perspectives on identity and well-being. The strategy of identity construction shall be reappropriated as a disruptive tool. The rigid borders set around cultural memory define and encode progressive agendas. Our task is to uncover this vague promises of endless ongoing progress and rapture.

dis_rapture of xenofuturities
dis_rapture of specters
dis_rapture of anachrony

The conference was developed under the guidance of Technologie und das Unheimliche, a Berlin-Budapest-elsewhere based publishing project and cross-disciplinary movement, which published the HUNGAROFUTURIST manifesto in 2017.
Hungarofuturism is a young example which executes ideas of alternative cultural and identical becoming:

Within the xenoaesthetic transformation, national identity becomes a stranger to itself, and we come to live in a space of liminality, in which the search for exceptionality is

deconstructed, along with humanist and universalist illusions pertaining to the importance of humanity in the cosmos.

This is only one example of many still to emerge *dis_raptive* techniques; its goal is the transformation of imagination in both a spacial and a temporal sense. Hungarofuturism acts through a creative re- channeling of narratives of origin and a restoration of hope in futures past or even speculative utopian futures that never have been or will ever be.

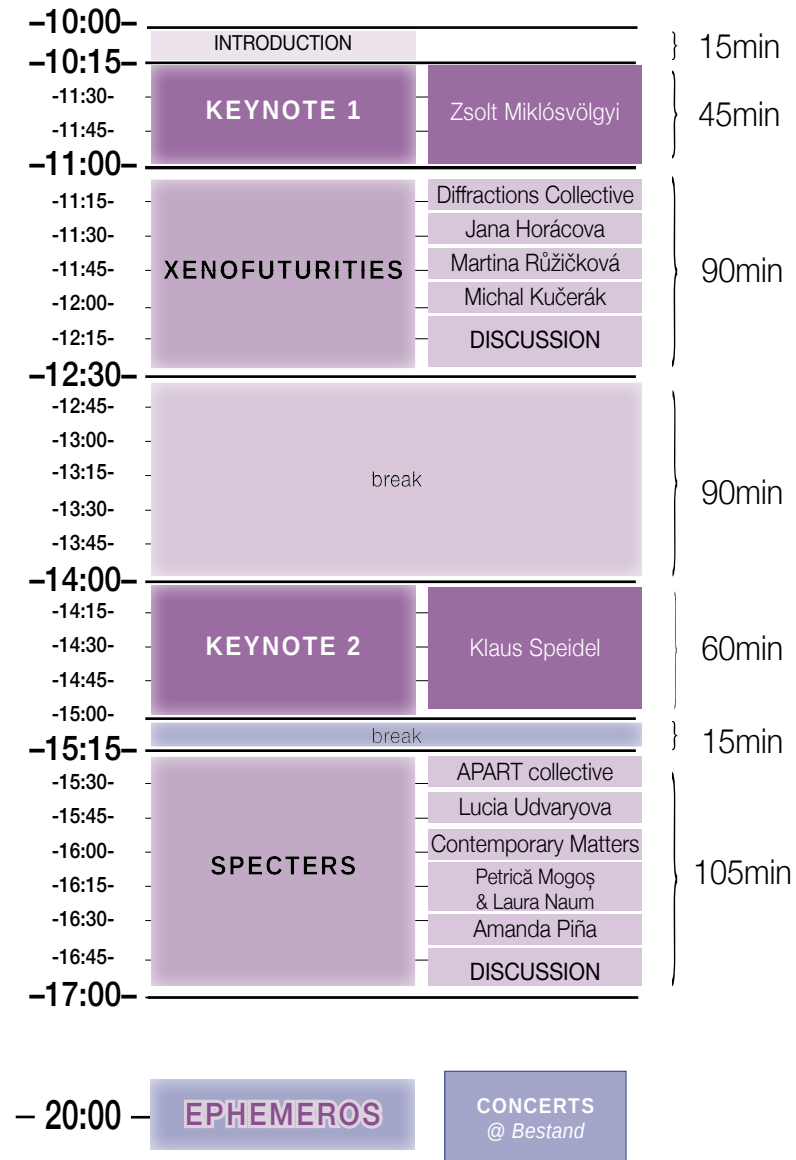**rA/Upture**, the leitmotif of our conference is the vocal amalgam of the words rapture and rupture.
By extracting the prefix dis- from the double negation disruption and attaching it to the other composite rapture, we are trying to launch a deconstructive analysis of contemporary tendencies by using the term: dis_rapture.

dis_rapture implies the intentional, hypothetical deconstruction of ideologies that may have already manifested themselves in critical discourse. By using *dis_rapture* as a method we encourage the development of a variety of ideas we could have about the future and the past.

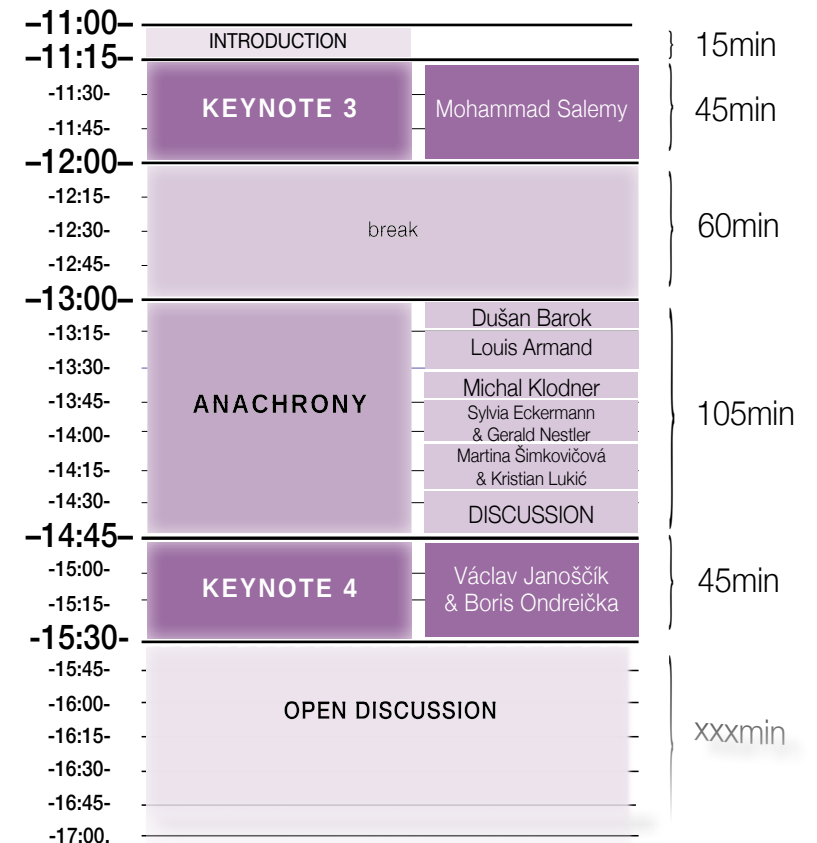Daniel Hüttler & Janina Weißengruber
more under adoaptive.pet

DAY 1
3.10.20

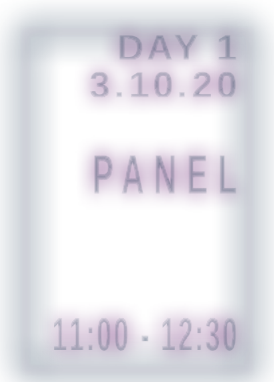ONLINE_EVENT_LINK

DAY 2
4.10.20

ONLINE_EVENT_LINK

DAY 1 — 3.10.20

Time	Session	Speaker	Duration
–10:00– / –10:15–	INTRODUCTION		15min
-11:30- / -11:45-	KEYNOTE 1	Zsolt Miklósvölgyi	45min
–11:00– –11:15– –11:30– –11:45– -12:00- -12:15-	XENOFUTURITIES	Diffractions Collective / Jana Horácova / Martina Růžičková / Michal Kučerák / DISCUSSION	90min
–12:30– -12:45- -13:00- -13:15- -13:30- -13:45-	break		90min
–14:00– -14:15- -14:30- -14:45-	KEYNOTE 2	Klaus Speidel	60min
-15:00-	break		15min
–15:15– -15:30- -15:45- -16:00- -16:15- -16:30- -16:45- –17:00–	SPECTERS	APART collective / Lucia Udvaryova / Contemporary Matters / Petrică Mogoș & Laura Naum / Amanda Piña / DISCUSSION	105min

– 20:00 –   EPHEMEROS   CONCERTS @ Bestand

DAY 2 — 4.10.20

Time	Session	Speaker	Duration
–11:00– –11:15–	INTRODUCTION		15min
-11:30- / -11:45-	KEYNOTE 3	Mohammad Salemy	45min
–12:00– -12:15- -12:30- -12:45-	break		60min
–13:00– -13:15- -13:30- -13:45- -14:00- -14:15- -14:30-	ANACHRONY	Dušan Barok / Louis Armand / Michal Klodner / Sylvia Eckermann & Gerald Nestler / Martina Šimkovičová & Kristian Lukić / DISCUSSION	105min
–14:45– -15:00- -15:15- –15:30-	KEYNOTE 4	Václav Janoščík & Boris Ondreička	45min
-15:45- -16:00- -16:15- -16:30- -16:45- -17:00.	OPEN DISCUSSION		xxxmin

xenofuturities

- **Futurist and speculative exercises let us envision different versions of what humanity thinks of itself.**

- **Through technology humanity has been able to adapt and dominate its environment in order to foster individual identities.**

- **Technological enhancements can be perceived as extension to the organological apparatus through which humans produce knowledge. There are efforts to accommodate human as well as transhuman coexistence.**

- **Constant and broadband connectivities allow a scale of social and cultural synchronisation without precedence.**

dis_rapture of xenofuturities

**Immanent dystopia is easily adhered to our hypersitionary era.
See:** *Doomers*

**Identity (politics) as we know it relies thoroughly on the existence and domination over the o/Other. Technopositivity can easily overcome humanity if it is perceived as the next obstacle.
See:** *Acceleration*

Diffractions collective

is the phenomenon of concentric cerebral intensities overlapping within the vicinity of Prague, Czech Republic; -inception date 2013-

Emerging as a platform for critical discussion on art and algorithm, it has developed into a lecture series labouring at the intersection of *accelerationist philosophy*, *technology*, *politics*, *semiotic economy*, and *conflict*. After holding events at the Školská 28 gallery, in the spring of 2016 the Collective relocated their activities to the gallery Display. The lecture series brings together a collective of Prague-based artists, writers, coders and thinkers.

Jana Horáková

is an associate professor in new media art at Masaryk University, Czech Republic. She has specialized in local *new media art history*, *robotic art*, and in *innovative methods of new media art research*, and *mediation*. She has presented her research outcomes in Austria, Germany, Russia, Finland, USA, and Japan. Her work has also been published in IEEE Proceedings, MIT Press, Springer Germany, and Springer Japan, among others. She is an author of a monograph on early cultural history of Karel Čapek's Robots (Robot jako robot / Robot as Robot, 2011). Recently, she co-curated the first virtual reconstruction of one of the earliest computer graphic exhibitions (Computer Graphic Revisited, The Brno House of Arts, 2018). She is a member of Vašulka Kitchen Brno – Center for New Media Art.

Martina Růžičková

is an artist, researcher, designer and a founder of Realistic Utopia Veľký Krtíš (RUVK).
RUVK operates within a small town of Veľký Krtíš, situated in the southern peak of central Slovakia. It is a platform for *research*, *analysis*, *forensic aesthetics*, *speculative modeling* and *posing* of *ethnographic* and *design questions.*

Michal Kučerák

is a curator and lecturer working for DOX Centre for Contemporary Art. He is a project leader of the #DATAMAZE; a concept of an extended exhibition that started in 2018 and is focused on *digital* and *data literacy* in the context of contemporary *digital art pratice*. In his projects, he focuses on *art mediation* and *critical art & design practice* as a medium for educational projects. He is a founding member of the ALTLAB, a Czechoslovak collective of designers, researchers, writers, and curators gathered around a shared interest in ethical implications of emerging technologies. He is also a member of COI - Class of Interpretation project which is organized by the Academy of Fine Arts in Prague and TBA21. He studied the theory of interactive media with a focus on ICT in art mediation. He also led the production team in DOX and was responsible for many local and international exhibition projects.

DAY 1
3.10.20

PANEL

15:15 - 17:00

dis_rapture of specters

Patriarchal structures from the past persist to rule over our modes of collective organisation.

Although Cyberculture has shown to prove contrary: potential, symbolics and languages of common understanding are still dependent on their local consistency. Cultural differences such as religious and political preferences build tangible borders between the immanent heterogeneity of humanity as a whole.

The masses involved in the collective virtual abstraction machine are reduced to soft and precarious labor.

Cyberspace has transformed virtuality into a form of labour, the abstraction of each individual human existence is soaked into a finite sponge of standardising processors that both optimise and form the cybernetic experience as well as the colonisation of the imaginary to be exploited.

■ **Social contracts based on a general consent towards an idea of the Social have led to the creation of social identities.**

■ **The virtual experience is as present as never and is able to enhance the abstraction abilities by masses.**

■ **The acknowledgments of multiple modes of belonging as well as stories of emergence allow us to get a broader vision on what it means to be human.**
See: *Multiperspectivism*

■ **Open borders have fostered new identities of belonging and have let people come closer together.**

Amanda Piña ■➡

was born in Chile and studied physical theatre in Santiago de Chile and contemporary dance in Barcelona, Salzburg and Montpellier.
Her work is concerned with the decolonisation of art, focusing on the political and social power of movement. Her works are contemporary rituals for temporary dismantling the ideological separations between modern and traditional, the human, the animal and the vegetal, nature and culture. She has collaborated with choreographers such as DD Dorvillier& Human Future Dance Corps, Claudia Heu, Ewa Bankowska, Daniel Aschwanden, Frans Poelstra & Robert Stejin/united sorry, Christine Gaigg and Andrei Andrianov.

Since 2005, she collaborates with visual artist Daniel Zimmermann under the label nadaproductions. Together they founded the art and performance space nadalokal in Vienna in 2009.

APART ■

is a Slovak art co-operative, founded between 2011 and 2012. Today, APART is Ema Hesterová, Denis Kozerawski, Chiara Rendeková , Peter Sit and Andrej Žabkay. APART performs research, creative and artistic production, project- and exhibition-making, curatorial production, publication and archiving. APART is a *meta-participative platform* and works on a *proto-institutional basis* – under the *principle of shared economies.* The media they most frequently use are (moving) photography, object and public space interventions. However, the media are not formalistically central here but rather referential and functional. *Their thinking is scientifically technological and politically utopian.* APART´s methods are *cumulation, discussion* and *exchange.*

Lucia Udvardyová ■

is a music journalist and organiser. In 2010, together with Peter Gonda, she co-founded Easterndaze, a project that aims to *document* and *interconnect* the emerging underground scenes in Central and Eastern Europe.
Together Udvardyová and Gonda run a music label called Baba Vanga. She has collaborated with Czech Radio, Resonance FM, The Quietus, Electronic Beats, and Ad Hoc, among others. Between April and June 2015, she curated an exhibition series of events introducing several labels and collectives from Central and Eastern Europe at the OFF Biennale in Budapest. She also works for SHAPE (Sound, Heterogeneous Art and Performance in Europe), a pan-European festival initiative that promotes innovative music and audiovisual art, as well as Unearthing the Music, a research project focused on experimental music in former non-democratic regimes. She also gives lectures and talks (eg CTM Festival, University of Sorbonne, Central European University), and co-runs the audio section of the Budapest Art Residency programme.

■ Contemporary Matters

is a Vienna-based *platform* raising critical awareness of the role of "the contemporary" in the increasingly transdisciplinary field of art history. Conceived out of an urgency to *disrupt*, *challenge* and *overcome prevailing structures* and *canons* within art history and beyond, Contemporary Matters encourages *critical discourse* through *events, debates,* podcasts and a peer-reviewed journal. By avoiding fixed structures and institutional hierarchies, Contemporary Matters acts as a *platform for individual voices* to be heard, centering its efforts on the empowering effect of inclusion and participation.

■ Petrică Mogoș & Laura Naum

are the editors and founders of Kajet, a journal of Eastern European encounters. The journal proposes an *internationalist understanding of Eastern Europe* and it seeks to *decolonise the imagination and thought of the region.*
The Bucharest-based publication is printed annually;
its next issue —On Periphery— came out in the summer of 2020.

Xenotopia

Other Spaces of Radical Opennes

The keynote lecture aims to situate the Hungarofuturist project within the array of other emergent contemporary ethnofuturist tendencies. Accordingly, the lecture will primarily focus on the metaphorical capacities of „xenotopia" that refers both to a sensual, as well to a discursive space for (para)academic analysis and artistic interpretations of Hungarofuturism in various ethnofuturist contexts. The lecture will analyze the concept of „xenotopia" as a place for radical openness towards coercive forces that are constantly exceeding and transgressing our attempts to control them. As Reza Negarestani argues, precisely in the context of epidemics, one must be radically open towards the unpredictable, open to be opened, uncovered, gutted, or demarcated. Xenotopia is an imaginary place for such radical openness, that transcends both the limitations of the phony „openness" of liberalist economic approaches, as well as the self-consuming quarantine logic of nationalist thinking.
The lecture will aim to suspend this false quarantine logic of nationalisms by providing space for hyperviral and interscalar nomadology of ideas, metaphors, and aesthetics from a nanoscopic up to cosmic scale.

❂❂

Zsolt Miklósvölgy ■

is a member of the Attila József Young Writers' Association and works as an independent art critic, curator and editor. He is co-founder and co-editor-in-chief of The Berlin-Budapest Based *Technologie und das Unheimliche* and Melting Books publishing projects. He is an editor of the Café Bábel essay journal and the Co-Curator of the *Hungarofuturist Project of the* OFF Biennale *Budapest* 2021.

I feel ambiguous about ambiguity

Art, counter narratives and engagement

While ordinary communication values clarity, the artworld delights in ambiguity and artists frequently avoid clear assertions. Ambiguity, however, is not a value in and by itself. In the best case, it constitutes a healthy provocation, drives deep engagement with an artwork and leads to questioning totalizing narratives. In the worst case, it stems from a lack of commitment, produces works that appear vacuous and apolitical and bashfully tasks spectators with the constitution of meaning in lieu of clueless artists. But how can we spot and distinguish dull ambiguities that stem from a lack of commitment from productive ones that drive engagement? How can artists and curators systematically produce rewarding ambiguities? As a supplement to his keynote, Klaus Speidel will premiere a short video realized with Timotheus Tomicek.

❂❂

■ Klaus Speidel

is an image and art theorist, academic philosopher, art critic and curator, who studied philosophy and art history in Munich (LMU) and Paris (Ecole normale supérieure, Paris X Nanterre, Sorbonne).
Beyond academic publications on topics related to *art, narrative, depiction, style* and *drawing* Klaus Speidel writes for the Frankfurter Allgemeine Zeitung, Der Standard, Spike Art Quarterly, artpress, Art Newspaper, Parnass, and in catalogues, for instance for the Centre Pompidou, Schirn Kunsthalle, mumok. He regularly teaches writing about art and gives workshops in universities and art schools in Austria and France. In 2015, he received the AICA France Prize for Art Criticism. Klaus curated exhibitions in Germany, Austria and France, was a guest on the Arte TV show « Philosophie » with the topic « Image » and a keynote speaker at different international events.

He is currently wondering how to reintroduce polyphony in curating and criticism.

A Clean Break:

New Strategies for reinventing Socialism for the 21st century

In this presentation, Mohammad Salemy will first outline the rise of identitarian politics and the weaponization of its resulting ethics by global progressives. Through telescoping the epistemological and ideological success of those branches of academic knowledge that have contributed to the rise, sustenance, and the popularization of identitarian politics, Salemy will confront the conditions of possibility for radical political praxis today. In the last part of his presentation, Salemy will explore two speculative positions regarding the future, one positive, and one negative. He will then use these utopian and dystopian pictures to sketch how new-form Socialism or any other kind of emancipatory leftist project can be ignited from the still burning ashes of the old and dying left.

❂❂

Mohammad Salemy ■

is an independent Berlin-based artist, critic and curator from Canada. He holds a BFA from Emily Carr University and an MA in Critical Curatorial Studies from the University of British Columbia. He has shown his works in Ashkal Alwan´s Home Works 7 (Beirut, 2015), Witte de With (Rotterdam, 2015) and Robot Love (Eindhoven, 2018). His writings have been published in e-flux, Flash Art, Third Rail, Brooklyn Rail, Ocula, Arts of the Working Class and Spike.Salemy´s curatorial experiment For Machine Use Only was included in the 11th edition of Gwangju Biennale (2016). Together with a changing cast, he forms the artist collective Alphabet Collection.
Salemy is the Organizer at The New Centre for Research & Practice.

Václav Janoščík ■

is pedagogue, theorist and curator currently teaching at the Academy of: fine Arts (AVU), Film and TV school (FAMU), and of Arts, Architecture and Design in Prague (UMPRUM). He edited several volumes on problems of contemporary thinking ranging from *new materialism*, *speculative realism*, *acceleration*, *future studies* and *media theory* (Object, 2015; Reinventing Horizons, 2016; Mind in Terrain, 2018). In 2018 he published the book ´Nonsleeping´ giving highly personal account of *social acceleration and abstraction.*

Boris Ondreička ■

is an artist, author and curator. He is the former director of tranzit.sk and since 2012 curator at TBA21, Vienna. He has co-curated Rare Earth, *Supper Club*, *Tomorrow Morning Line*, Olafur Eliasson „Green light—An Artistic Workshop", and 6 seasons of the frequence of spoken-word Ephemeropteræ, and recently the 5-years project Class of Interpretation (all for TBA21).
More recently he curated *The Question of Will* at OSF, Bratislava, SK and Empire of the Senseless at Meetfactory, Prague, CZ. Ondreička has co-founded The Society of Július Koller. His artistic projects were exhibited at countless instances. Ondreička is a regullar correspondent of the Slovak monthly Kapitál.

## Speculative Ruinology

Interpretation as a mode of survival

COI is a collective operating from Prague since 2018; it is a body of people, skills and knowledge; it is a hybrid and a hydra; but it is also an attempt to remap contemporary thinking and art, particularly from Prague with its unique situation and history. Our aim is to stand against current economies and geopraphpies of knowledge, build networks and critical capital. In our collective contribution Boris Ondreička, Václav Janoščík and few participants will make shorter position talks on collectivity, futurity and crises.

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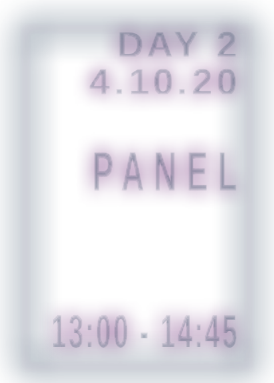
anachrony

- **Accelerationist tendencies based on phenomena and situationist movements reflecting on their own time and space have posed alternatives in thinking about hypercapitalist times.**

- **Rusty doctrines of physicality and the consistency of time have been put to test by the growing acknowledgement of quantum mechanics and postmaterial theories.**

- **Accelerating the self-destruction of fatalistic tendencies by ironic extrapolations.**
See: *cute/ACC*

- **The uncovering of trivial systems by (re)contextualisation thus showing the in-puts and not exclusively the outputs.**
See: *Second-Order-Cybernetics*

dis_raupture of anachrony

Rusty notions of temporal continuity and chronology still dominate the common discourse about history and future.

Political dimensions are measured through historical and spatial events. The prevailing class dictates and preserves truth dogmas, narratives and self referential alogics in order to support them.

Global monetary institutions as well as debts and financial dependency equal contemporary forms of slavery.

Dušan Barok ■

is a research fellow and PhD candidate at the Media Studies Department of the University of Amsterdam. He is founding editor of the platform for collaborative studies of art, culture and media, Monoskop, and his practice involves *networked media, participatory events* and *experimental publishing.*

Michal Klodner ■

works in the field of visual and audiovisual live performances and independent film. As an assistant he worked at FAMU film school and completed his doctoral studies on the subject of *postmediality* there. He is involved in *digital curation* of film archives and research in the field of *documentation, presentation* and analysis of moving images.

■ Louis Armand

is a writer, visual artist and critical theorist. He has published eight novels, The Combinations (2016), Cairo (2014), and Breakfast at Midnight (2012). In addition, he is the author of ten collections of poetry & of a number of volumes of criticism, including Videology (2015) and The Organ-Grinder's Monkey: Culture after the Avantgarde (2013). His poetry has appeared in the anthologies: Thirty Australian Poets, *The Best Australian Poems*, Calyx: 30 Contemporary Australian Poets and The Penguin Anthology of Australian Poetry. In 2004, Armand founded the *Prague International Poetry Festival*, and since 2009 has co-organised the Prague Microfestival.
He is a member of the editorial board of Rhizomes: Studies in Cultural Knowledge and founding editor of the online journal *HJS (*Hypermedia Joyce Studies*)*. He is the founding editor of VLAK Magazine, and directs the Centre for Critical & Cultural Theory at 3, Prague.

Sylvia Eckermann & Gerald Nestler

Sylvia works with various media and environments in order to explore the *entanglement of individuals with current socio-economic situations.*

Gerald was a researcherer at Forensic Architecture and holds a PhD from the Centre of Research Architecture, Goldsmiths, University of London. In his artistic practice he combines an array of mediums to display his research of the derivative condition *of social and material relations* and how its technologies, operations and narratives *transform material* and *social relations in technocapitalism.*

Together they created and curated THE FUTURE OF DEMONSTRATION art series in 2017 and 2018 which gathered artists, theorists and other experts to jointly develop *postdisciplinary practices* that engage with today´s *massive transformations* in the *ecological*, *economic*, and *cultural spheres*.

Robota Center for Advanced Studies

explores the ways *technology is shaping society* and how it changes the very substance of being human. The scope of research includes *algorithmic governance*, *automatization*, *AI*, the idea of *nature* and what is the concept of nature today, the *question of work*, *creativity* and *leisure*, among others.

"We think that technological changes today have a crucial impact on individual and society, and that both positive and negative implications should be analyzed."
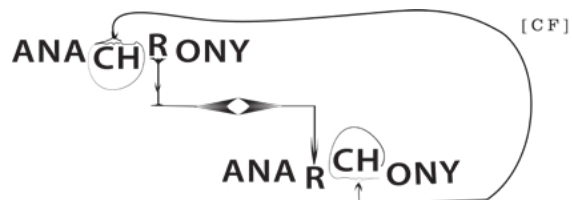
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DAY 1
3.10.20

MUSIC

streamed by

RES radio

LIVE
20:30
WEIŻENSEE
21:15
MORAST
22:00
ARTJOM W/ MC PARK RANGER

DJ
22:45
ALL OF EVR AGAIN

organized by Chin Tsao, Christopher Izsák and adO/Aptive

NOTES

adO/Aptive foments critical thinking, potential action, communication and Otherness by adopting techniques to situate adaptive processes.

rA/Upture was created, organized & moderated by Janina Weißengruber and Daniel Hüttler. more information under https://adoaptive.pet

It was supported by:

nadaLokal is an experimental, post-representational art space which does not pursue commercial interests run by Amanda Piña and Daniel Zimmermann.

Supported by: